

PHILADELPHIA MUSEUM BULLETIN



SUMMER 1962

The Division of Education

AUTUMN PROGRAM

PROGRAMS FOR SCHOOLS, CLUBS, AND OTHER GROUPS. The Division of Education has a repertoire of programs for schools, combining illustrated lectures, film showings, and museum tours. Special programs related to class studies may be arranged. These services are free to Pennsylvania Schools; out-of-state schools, clubs or other private groups may also arrange for special programs with the payment of a nominal fee. The schedule is crowded, and a minimum of two weeks' advance arrangement is necessary.

ART CLASSES FOR YOUNG PEOPLE, 6-18. The classes are divided into appropriate age groups and meet for twenty-five Saturday mornings. Reduced rates are given to children of members or to more-than-one-in-a-family.

ART CLASSES FOR ADULTS. These meet once a week every weekday except Fridays. Painting and sculpture for beginners, amateurs, and semi-professionals are offered to a limited enrollment, beginning the week of September 24. Inquire. Reduced rates to members.

LECTURE SERIES. The Division is planning a subscription lecture series on the Masterpieces of the Museum. Each lecturer will deliver his talk twice on the same day, and subscriptions will be taken for afternoon or evening sessions. Evening lectures will be followed by a reception in the appropriate galleries. Members will receive an announcement.

SUNDAY CONCERTS. A musical program will be presented every Sunday afternoon from September 23 through December 16 arranged through the courtesy of the Recording Industries Music Performance Trust Funds, The Musical Fund Society, and the Committee on Music. Outstanding soloists and chamber music groups will perform in the Charles Patterson Van Pelt Auditorium. Members of the Museum may reserve seats in advance.

SHAKESPEARE FILM FESTIVAL. Great films of Shakespeare's plays by the world's leading directors and film artists, arranged through the courtesy of the Exceptional Film Society. Members of the Museum admitted only upon presentation of membership cards. Beginning November 3.

SLIDE AND FILM LIBRARIES. Some 56,000 kodachrome slides of paintings, sculpture, architecture, and the decorative arts are available for purchase or rental. Over a hundred films (16mm) on art subjects are available for rental.

THE MUSEUM SHOP offers reproductions of paintings (choice of frames), reproductions of sculpture and jewelry, postcards, Christmas cards, note paper, and a wide range of books on art selected by the Museum Staff.

ON COVER: THE MUSEUM AT NIGHT photographed from behind the allegorical figure of the Mississippi River which appears on the Washington Monument fountain by Rudolf Siemering presented to the City by the State Society of the Cincinnati. Photograph by Russell C. Hamilton for *The Evening Bulletin*.

PHOTOGRAPHS by A. J. Wyatt, Staff Photographer, unless otherwise noted.

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THE GUGGENHEIM MUSEUM EXHIBITION in the Transient Galleries.

Report of the President

June 1, 1961—June 30, 1962

The story of the multifarious activities of the Museum and of the College, through the 1961-1962 year, is told in the reports of the Director, the Dean and the Curators.

Your President had a rather extended vacation this spring, during which he spent a large portion of the daylight hours in the Uffizi, the Academia, and the Louvre.

He naturally was on the alert in considering the administration and purposes of these magnificent repositories of the spirit of the human race, in comparison with the administration and purposes of American museums.

In origin, how wide is the difference between those European treasure houses and our own? In Florence, we find the legacy of the lay and ecclesiastic powers of the Renaissance; in Venice, that of the

patriarchs of a unique republic; in the Louvre, that of the French royal and imperial houses. By comparison, we find in America that the contents of our museums consist almost entirely of gifts from patriotic and generous donors, in kind or in purchase moneys, extending over but the last hundred years. A generalization, however, is impossible; since in enjoying the Louvre and the Jeu de Paume, one is impressed by the magnificent treasures willingly transferred to the nation by individual donors—Count Commodo, the painter Caillebotte, Moreau-Nelaton, Van Gogh's friend Dr. Gachet, friends and families of deceased painters, and the descendants of the subjects of some of the greatest portraits.

By and large, there is evidence of much less extra-curricular activity in the European museums than in ours. They con-

centrate on display and conservation. They allow access (today, for a substantial entrance fee) to their treasures, and they expect the public without more urging to enjoy itself. The collections are markedly static, a word which is abhorred in America.

If you have in your mind's eye a favorite Tintoretto in the Academia, which you have not seen in the past fifteen years, return to the Academia, and you will see it as you remember it, hanging just where it was and flanked by the same masterpieces. They do not indulge in transient galleries for exhibitions, although the Louvre will, at infrequent intervals, tear part of itself inside out to put on a show, such as the superb one of Poussin, two years ago, when the great Delacroix's, Géricaults and Courbets made way for the seventeenth century master. Certain visitors, keen for the Romanticists and the Realists of the nineteenth century, were disappointed, and I am sure that the spirit of the Louvre felt a *malaise* at its departure from a policy of permanence.

There are no elaborate restaurants or cafeterias or snack-bars, indicating that the museums are not to satisfy physical appetites, although in the Uffizi, if one traverses a large number of small galleries far beyond the glories of Giotto and Botticelli, one unexpectedly stumbles upon a compact bar, and in the Louvre, there are numerous signs pointing to an area where one can have one's English tea, surrounded by the markedly French Carpeaux.

The administrations of these museums expect the visitor to use his legs in reaching the floor or floors above. In the Louvre, there is an elevator to the main painting gallery, but to enjoy it, one must pretty much convince the ticket-taker that one is a *mutilé de la guerre*, or on the edge of a thrombosis, to per-



TORCHES MAUVE, 1960, by Franz Kline.
Given anonymously.

suade him to hand over his ticket-taking responsibilities to a subordinate, rush to the elevator and gallantly carry you up. To be sure, this only takes you to the first floor. If you desire to see the new galleries of nineteenth century paintings (excluding the Impressionists), a long search is required to find the stairway, and then there is an exhausting effort in mounting it.

In the Uffizi, the existence of the elevators is so unobtrusive that, if you are absent-minded, you will find yourself half way up the lengthy stairs before you remember that there is an elevator, and then you are drawn into the conflict as between descending to take the elevator or continuing the ascent at the expense of leg muscles.

There is an enjoyment in the museums of these three cities that we can never attain—the glorification in each of the culture of its own background: the Uffizi for Florentines, the Academia for Venetians and the Louvre for the phenomenal tradition of France, and at the Prado, you understand the Spanish paintings the better for being yourself in Spain.

The National Gallery in London, the Hermitage and our American museums, lacking the great traditions of Art, must necessarily present an eclectic choice.

The European museums adopt a rather “take it or leave it” approach. It is expected that you will “take it,” but if you do not, who cares?

One can hardly conceive of the Academia doing anything to drum up attendance. With us everything possible is done to bring people to the museum. Our educational departments make every effort to expose everyone from the cradle to the grave to the glories of our museum collections. Our public relations departments strive mightily for all the published space and broadcast time possible.

Sometimes our churches are criticized for giving more attention to “togetherness” through parish suppers, etc., than to religion. Sometimes one may detect a lifting of eyebrows at the expenditure of effort in our museums on social relationships that have little to do with Art.

A comparison of virtues and defects is interesting. Our scheme has American virtues. To a sophisticated European mind, our constant effort to bring the museum to the people may seem immature. It is, however, a virtue inherent in

our approach to life. Our emphasis upon transient exhibitions seems a useful virtue. There is charm in the European static display, but our restless desire for change is in fact a desire for experience, and is not to be derided. Our “Welcome” on the mat is as American as corn on the cob.

In Europe, when museum-bent, a Philadelphian naturally makes comparisons with our own collections. We have much to be thankful for.

Numerous items in our Fouc Collection would be at home in the Cluny or the Bargello. Except in Ghent and Bruges, one hardly gasps more often than when among our early Flemish. The Johnson Collection as a whole, though having numerous important gaps, and containing many minor but fascinating canvasses, gives us a remarkably complete panorama of the history of painting—such a panorama as probably never before assembled by any single individual. Of the period of the turn to “Modern Art,” is there a richer group than that of the combined Gallatin and Arensberg Collections? One feels at home in the reconstructed studio of Brancusi in the Paris Museum of Modern Art, in recalling our superb group of sculpture that was made in that studio. As expressive of the American background, it is difficult to improve upon our Eakinses and Homers.

In the technique of display developed through but thirty-six years of our occupancy of Fairmount, have we any rival?

In administration and acquisition, let us look forward with seeing eyes and open pocketbooks.

R. STURGIS INGERSOLL, *President*



ONE OF THE FRENCH NINETEENTH CENTURY PAINTING GALLERIES.

Report of the Director

1961-1962

I have the honor to submit the reports of the chief curators and heads of the several departments of the Museum as well as reporting on the administrative activities of the Director's Office.

To read the reports from the departments as they appear here in condensed form can only suggest the extent of the accomplishments of this year. These not only embrace the distinguished exhibitions, the varied activities of the Division of Education, the splendid services of the Volunteer Guides, the Park Houses and Public Relations Offices, but also the thoughtful and scholarly work that goes on quietly and behind the scenes in order to study, present, and preserve our collections properly, and to increase their importance through accessions by purchase and gift. As the Museum grows each

year, these tasks mount and it is to the great credit of the staff that the volume of work is dispatched with speed and efficiency.

It is my yearly pleasure to publicly thank the staff and all of our volunteer co-workers for their devoted services. Thanks must also go to the City employees on all levels. Without their services, the Museum could not function. I wish again to express the thanks of the staff for the support and confidence given by the Trustees and Governors, in all matters, through the leadership of Mr. Ingersoll, our President, and Mrs. Wintersteen, Chairman of the Board of Governors.

The Director's office has dealt with the following projects and events:

CONSTRUCTION

Two major construction projects have marked the year. Last October, we opened the series of 17 painting galleries which were constructed in permanent form through a grant from the City's 1959-1960 capital program. These galleries have permitted us to display our French 19th and early 20th Century paintings in one magnificent, continuous sweep starting at the Great Hall with works of the French Romanticists and continuing with examples of every phase of French 19th and 20th Century paintings. The display, combining the wealth of the Gallatin collection with pictures from other sources, leads the visitor to the galleries of the Arensberg collection beyond. Three of the new galleries house Italian paintings, of the John G. Johnson collection and four galleries, adjacent to the Museum's French galleries, are hung appropriately with 19th Century French and American works also from the Johnson Collection.

Plans and specifications were completed in early June by Erling H. Pedersen for the completion of the Great Stair Hall. It is expected that this work will be effected early in the New Year, thus eliminating an eyesore dating back to the opening of the Museum in 1928. The great Barberini tapestries of the Constantine series, presented by the Samuel H. Kress Foundation, will be handsomely displayed around the top floor balcony area. Completion of the Great Hall has been made possible through the City's 1962 Capital Program.

Future projects under the Capital Program include: 1964 Hall of Armor; 1967-1968 completion of Galleries and other services in the South Wing, 1st and A floors. These projects totalling \$821,100 have been favorably reviewed by the City Planning Commission and remain on the docket.

We are grateful to Commissioner David M. Smallwood and to W. N. Noble, Jr., Director of Fairmount Park, for the widening of the two driveways leading to and from the West entrance. This has greatly relieved traffic congestion at this point. The Fairmount Park Art Association, at the suggestion of its Board member, Mr. Orville H. Bullitt, has completed the floodlighting of the East and South façades of the Museum. We express our thanks for this important civic improvement.

With respect to construction projects accomplished under grants from the City's capital funds, it is of interest to report that since 1951, through 1962, a total of \$1,686,044 has been appropriated. Collections acquired as a direct result of this program have an estimated value of \$42,300,000. For the years 1964, 1967 and 1968, a total of \$821,100 is being requested. So far, art objects valued at \$1,500,000 are in prospect for galleries to be created in these years. It will be seen that the return to the City in works of art far surpasses the outlay of public funds for improvements. We have been fortunate in having the space to expand. Indeed, space has been our most valuable asset, and the result has justified the vision of the early planners of the Museum.

EXHIBITIONS

The exhibitions of the past year are noted in the reports of the chief curators. We are indebted to Mr. Harry F. Guggenheim, Mr. H. Harvard Arnason and Mr. Thomas M. Messer of the Solomon R. Guggenheim Museum for collaborating so generously and effectively in our presentation of the Guggenheim Museum Exhibition. It will be recalled that this exhibition was in exchange for the group of paintings lent to the Guggenheim Museum from the Arensberg Collection in 1961. The exchange served to present

the Arensberg pictures to a wide audience in New York and to bring to the Museum pictures by some artists not represented in our collections.

The Thomas Eakins Exhibition was ably assembled by Mr. William P. Campbell, Curator of Paintings, at the National Gallery of Art. He leaned heavily upon the advice and knowledge of Lloyd Goodrich who also contributed the authoritative introduction to the catalogue of the exhibition. We express thanks to these gentlemen and to Mr. John Walker, Director of the National Gallery for a pleasant and successful collaboration.

In Philadelphia, the Eakins Exhibition was enlarged by additions from our own collection and by Mr. Zigrosser's imaginative and unique section, *Eakins in Perspective*, consisting of works by Eakins and his contemporaries in addition to Memorabilia. There is no doubt that, with these additions, the Museum's presentation of the Eakins Exhibition outranks all previous exhibitions of the artist's work. Our thanks go to all the lenders and with special warmth to the University of Pennsylvania and the Jefferson Medical College for the loan to the exhibition of Eakins' two great clinics. We are also indebted to Mr. Seymour Adelman, who not only lent to the exhibition but contributed information, funds, and valuable time to its promotion.

Lastly, our appreciation is due to Mr. and Mrs. Julius Zieget for having inspired the exhibition, *The Shakers, their Arts and Crafts* and for having lent their fine collection as a nucleus around which the exhibition was assembled. The imaginative installation of Mr. McIlhenny and his associates played no small part in the success of the presentation. We believe that the exhibition will have served to spur an awakening interest in the arts of the Shakers among designers of contemporary furniture.

INSTALLATIONS

Mr. DuBon has continued his program of reinstalling the galleries of the Gothic and Romanesque section. Walls have been repainted, objects shifted into new and fresh continuations. Miss Lee's installations of our remarkable collection of Chinese furniture and of our Chinese ceramics and other decorative arts is part of a continuing program to be completed in the fall. The monthly accessions in all departments impose a program of constant change in the galleries—change for the better since competition for space forces lesser objects into retirement. Thus, the display of our collections is being constantly restudied and refined.

FASHION WING

The Third Crystal Ball was presented by the Fashion Group of Philadelphia on October 20th for the benefit of the Fashion Wing. Nine of the gowns seen in the fashion show were presented to our permanent contemporary collection. These included two gowns designed by Antonelli and one by Mingolini, both of Rome. Net proceeds of over \$10,000 were presented to the Museum by the Fashion Group for the uses of the Fashion Wing.

The new Costume and Textile Library was completed during the year and the burdensome work of moving our large collection of costumes, accessories, and textiles has been completed by Mrs. Elsie McGarvey and her assistant, Miss Mary Carnahan. The work included restoring, mending, and pressing many of the items. The skill with which this has been accomplished cannot be praised too highly. The Museum and the Fashion Group are grateful to Elizabeth Wiggins Conger, Elvera Wiggins Buckley and Thomas Wiggins, Jr. for having given funds for the construction of the Costume and Textile Library II, which contains 18th,



PORTRAIT OF MRS. PERRY AND HER DAUGHTER ANNA, by John Wollaston. Given anonymously.

19th and 20th century gown collections, hat collections, and displays.

The Director wishes to thank Mrs. Russell Richardson, Permanent Chairman, Fashion Wing, Beatrice Wittles, Regional Director, and her successor, Rubye Graham, for their thoughtful and effective support. This, together with the knowledge and efficiency of the staff has enabled us to cope successfully with our many Fashion Wing problems.

CONSERVATION

The problems of the Conservation Department seem to increase yearly in number and degree of urgency. In all 89 works of art were treated in all categories. This work included 15 complete relinings executed on our hot table. One of the most rewarding of these was the portrait of *Mrs. Perry and Daughter Anna* by John Wollaston. In this case, an old European relining and much bad

retouching was removed and the painting relined with wax adhesive, flattened under vacuum, cleaned, inpainted, stretched on a new turnbuckle stretcher and sprayed with synthetic resin.

A major contribution of the Department had to do with the rehabilitation of the *Gross Clinic* by Thomas Eakins. This important and extremely delicate procedure is fully described in the winter *Bulletin* of the Museum. Its successful outcome reflects great credit upon our Conservator, Theodor Siegl and his assistants, Mrs. Ruth Merriam, Miss Maxime de Schauensee and Louis Sloan.

THE LIBRARY

During the past year, just under 1,300 books, pamphlets and periodicals were added to the Museum Library by gift and purchase. Our collection at the present time has reached 52,000 volumes. At the same time, our growing collection of pamphlet material on one-man shows of contemporary artists now includes valuable data on approximately 1,500 twentieth century artists working in all media.

Seven hundred and fifty requests for information were answered by phone and letter, in addition to those who came in person for information.

Requests for inter-library loans were received from 55 institutions as far away as California and Canada. At the same time we borrowed 62 volumes from other institutions for our staff. Happily, through the acquisition of many reference books, formerly borrowed, there has been a gradual decline in the number of books we have had to borrow.

In addition to our curatorial and volunteer staffs who regularly use the library, the number of college students, artists, writers and researchers has increased 100% over the past year, making such demands on the librarian's time that

many of the planned projects could not be completed. This is a healthy sign, and we are glad to have qualified and serious workers make use of our resources.

PHOTOGRAPHY

Our photographer, Mr. Alfred J. Wyatt, reports that a total of 19,186 contact prints, 490 enlargements and 24 color transparencies were processed during the past year at a total value, based on our price list, of \$26,565. The total figure for 1956, Mr. Wyatt's first year of service, was \$9,337.50.

Since the death of Mrs. Morris, the Photographic Department has taken over all details concerned with the sale of photographs. The compiling of a record negative inventory has been completed. We can now tell immediately if an object has a record photograph, where the negative is, and the nature of the object. There are approximately 59,000 objects recorded. Mr. Wyatt's small 4" x 5" pocket photo albums of Museum subjects have been very popular. The album consists of 12 mounted photographs: of period rooms; general views; Masterpieces; Park houses, and Rodin sculpture, with others being prepared. Revenue from the sale of these at \$1.25 per album has helped maintain the department in its self-supporting role.

Mr. Wyatt plans expansion of the color transparency production and is looking to the future in planning to use the new photographic techniques now available. He desperately needs additional space to accommodate his equipment and ever expanding files. His needs will be filled as soon as funds and manpower are available.

ACCESSIONS AND LOANS

During the past fiscal year 2,227 objects in all categories have been added to the Museum's collection by purchase, be-

quest or gift. We have lent 192 objects to 67 institutions for exhibition purposes. Keeping records on this procession of art objects is a demanding task, which requires industry, tact and a sense of humor — qualities which, by good fortune, are possessed by our Registrar, Miss Gertrude Toomey.

DEPARTMENT OF BUILDINGS

This Department has the responsibility of maintaining the Museum's house in good order and of seeing that the art objects are protected against all risks. It is a task which calls upon the practical knowledge and skills of many crafts and upon the personal integrity and tact of the guards who come into contact with the public. In addition, the Department advises in matters of construction under outside contractors and directs such work when it is done by our own mechanics. It also executes the plans of the curators in staging special exhibitions and permanent installations in the several departments. Mr. Alan Corson, Jr., who came to the Museum in the place of Mr. George Barbour, has oversight of these services. He is well supported by Mr. Edwin Miller, Jr., Lloyd Brooks and Lemuel Nutter, Valentino Niglio (Security), Mr. Fred Bickel and Thomas Macario (Operations) and Miss Jane Edmiston (Personnel). We could not operate these services without the friendly collaboration of Mr. W. H. Noble, Jr., Director of Fairmount Park, of the Assistant Director, Mr. John J. Higgins and of Mrs. Regina G. Dougherty and Mr. Joseph Williams of the Belmont office of the Park. We extend our thanks to these as well as to Superintendent Francis C. Deegan, Inspector Philip J. Cella and Captain William Devlin of the Park Guards. Our appeals for help have always been handled with understanding and dispatch.

MEMBERSHIP

The total of Annual and Contributing members taken in from June 1, 1961 to June 30, was 273 individual members, 123 family members, and 14 contributing members, or a total of 533 persons. We are indebted to Mrs. John W. Drayton and her Young Members Committee for organizing a party for some 300 young married couples at the Museum, and as a result, adding 82 family and 10 individual memberships to our rolls. In recognition of many favors and services received from the Junior League, a Museum Day was held for its members on December 7th. Frank Graham spoke to the group on the History of the Museum. This was followed by luncheon in the West Foyer and guided tours of the Museum conducted by our volunteer guides. Our thanks go to Mrs. Malcolm Lloyd, who has made new membership one of her concerns. We still feel that our total membership of 4,500 is too small in relation to our population.

The support and encouragement of new members is needed. Our members are urged to invite their friends to join.

PUBLICATIONS

Mr. Kneeland McNulty, Associate Curator of Prints, has had charge of seeing our *Bulletin* through the press. The Fall *Bulletin* devoted to the Fashion Wing and those dealing with the restoration of the *Gross Clinic* and the Shaker exhibition have been well designed and well printed contributions to knowledge.

STAFF

There have been quite a few changes in personnel during the past year. Mr. Henri Dorra has come from the Corcoran Art Gallery in Washington, where he was Assistant Director, to fill the same position here. He has quickly familiarized himself with many of our problems. He has rendered excellent service in reorganizing the Museum Shop and advising on construction. Other new arrivals are: William Chandlee, Assistant in Division



ONE OF THE EUROPEAN TWENTIETH CENTURY PAINTING GALLERIES.

of Education; Miss Elizabeth Beardsley, Assistant, Public Relations; Miss Gail Kilker, Secretary to Curators; Mrs. Gleam Powell, Mrs. Marilyn Good and Miss Frances McGinnis, Museum Shop; Mrs. Mary Rosenbaum, Assistant to Bursar; Mrs. Marban Sparkman, Secretary, Volunteer Guides; Louis Sloan, Assistant, Conservation; Mrs. Florence Toomey, Secretary, Department of Buildings; Miss Dona Lee Zimmerman, Registrar of Classes, Division of Education; Miss Betty Ann Davis and Mrs. Myra Narbonne, assigned by Board of Education to Division of Education; Miss Viola Foulke, Docent for Suburban and Private Schools.

We are fortunate in retaining the faithful and effective services of Mrs. Mary Givens Kane, Miss Lilian Briggs, Miss Jane O'Brien and Mrs. Agnes Doyle in the Museum's Main Office and we look forward to the return of Mrs. Jean Williams in the fall.

We were sorry to lose the services of Miss Alice Lea Mast who left us to be married. Her efficient and conscientious work and her personal charm made her a valuable aide to Mrs. Borie. We have also lost Mrs. Marion Harding, Registrar of Classes, who has moved to Massachusetts, and Mrs. James Monteith, a Volunteer Guide, who has resigned. Mrs. Marian Mitchell, our effective Curator of Slides, is on leave of absence in Italy, where she will doubtless find time to add to our slide collections.

ATTENDANCE

The Museum's total attendance for the period of June 1, 1961 to May 31, 1962, was 914,096. This compares with 660,574 during the same preceding period, or a 38% increase. Many factors have contributed to this: the excellent publicity secured for our exhibitions by Mrs. Borie; the daily group of tourists brought by the Gray Line Bus Tours; the

concerts and lectures of our Educational Division; the large visitations of pupils from the Public Schools; the Guided Tours of our Volunteer Guides. There is also the encouraging fact that an ever widening audience for art has been forming throughout the land with every indication that we have only seen the beginning of a genuine public interest in the visual arts.

ACKNOWLEDGMENTS

As the year closes, Mrs. Henry H. Hubbard and Mrs. William F. Machold have retired as co-chairmen of the Volunteer Guides. Their services in organizing this program and keeping it going at top efficiency has called for imagination and a good deal of hard work. We express our thanks for the magnificent results they achieved. Mrs. John C. Russell has accepted the Chairmanship of the Volunteer Guides and we look forward to working with her.

Mrs. H. Fairfax Leary is being succeeded by Mrs. William F. Machold as Chairman of the Women's Committee. We welcome Mrs. Machold and express our sincere appreciation to Mrs. Leary and all members of the Women's Committee for their support in so many directions.

We acknowledge our deep indebtedness to The Philadelphia Foundation and Mr. Graeme Lorimer for the splendid support they have given to the new Parkway Loop Bus project. This vitally needed service has been underwritten for a trial period in the hope that it will become self-supporting. Mr. Lorimer has not only contributed toward the expense but has devoted much time and thought to this enterprise. His personal interest has been most heartwarming.

To all others, who have promoted the interests of the Museum, we present our compliments.

HENRI MARCEAU, *Director*



THE GROSS CLINIC (left) and THE AGNEW CLINIC (right) by Thomas Eakins
as displayed in the Eakins Exhibition.

Department of Paintings

The major events of this year in the Painting Department were the Guggenheim Exhibition, the Eakins Exhibition and the Third Philadelphia Arts Festival. In the spring of 1961 the Philadelphia Museum lent a large block of the most important paintings from the Gallatin and Arensberg Collections to the Solomon R. Guggenheim Museum in New York. In return the Guggenheim Museum gave us free choice of paintings and drawings from their entire collection.

Accordingly, about 80 of their outstanding oils, together with water colors, drawings and prints, were exhibited here from November 2, 1961, to January 7, 1962. The exhibition proved a success and over 20,000 people paid to visit it. While there were many of the better known modern painters included, such as Picasso, Braque, Léger, etc., and many others of the School of Paris, emphasis

was laid rather on showing two groups of paintings in which the Guggenheim Museum is especially rich: first, a large number of the early canvases by Kandinsky, and secondly, a large group of pictures by Abstract-Expressionist painters. This international school of painting had heretofore been seen but little at the Philadelphia Museum, and it was thought a good opportunity to show many of the finest examples of work done in the past fifteen years.

A larger exhibition was the February and March showing of the works of the Philadelphia painter, Thomas Eakins. Assembled by the National Gallery in Washington, it was the largest ever made and was also seen in Chicago before coming here. The original show consisted of 103 oils, drawings and sculpture. Of these 23 came from our Museum, the largest collection of Eakins anywhere.

For the Philadelphia showing the whole was greatly enriched by the addition of 31 paintings and sculpture, as well as a large collection of Eakins memorabilia assembled by Carl Zigrosser which filled all the print galleries. This enlargement of the original exhibition made the Philadelphia showing undoubtedly the most important of all three museums. The total paid attendance of 28,381 people demonstrated that Philadelphians realize that Eakins is one of the greatest painters, if not the greatest, in the history of American art.

Probably the two most important items in the Eakins Exhibition were the large *Gross Clinic* and the *Agnew Clinic* which were lent by Jefferson Medical College and the University of Pennsylvania. These two paintings were the focus of the exhibition. Since they are seen more easily and better in a museum than in their original hangings, it is a great pleasure to many and an honor for the Museum that both the University and Jefferson College have extended the loan of the Clinics. They have now been installed in one of the main galleries on the Museum's second floor.

As an exhibition during the summer months the Museum was again fortunate in having the major 19th and 20th century works from several local private collections: the Tyson, McIlhenny, Wintersteen, and Clifford.

From June 9 to June 24, 1962, the Museum cooperated with the Pennsylvania Academy of the Fine Arts in exhibiting the art section of the Third Philadelphia Arts Festival. About 400 paintings, sculptures, prints, crafts and photographs were displayed in the three transient galleries, the central corridor, and the print galleries. This year the Arts Festival entries were selected from an invited list of artists chosen by fellow artists without jurying; the problems

presented to the Philadelphia Museum and the Academy were therefore appreciably reduced. The exhibition as a whole proved a great success.

In the field of accessions there were many paintings given to the Museum in their entirety, as well as others given with life reservation to the donor. Among the latter were a Pissarro landscape of 1902, given by Mrs. William I. Mirkil; a Sully *Self-Portrait* given by Mr. and Mrs. Wharton Sinkler; a *Portrait of Gardner Cassatt in a Sailor Suit* given by Mrs. Gardner Cassatt; a magnificent Hubert Robert scene of Roman ruins with laundresses given by Mr. and Mrs. John Jay Ide in memory of Mrs. Ide's father, William H. Donner; and a Renoir of a *Woman Reading* given by Mrs. Herbert C. Morris.

Among the outright gifts to the Museum were the John Wollaston painting, c. 1758, of *Mrs. Perry and Her Daughter Anna* which was given anonymously; a Rembrandt *Man with the Turban*, who may be Rembrandt's father, of which Reverend Theodore Pitcairn gave a one-third interest in both 1961 and again in 1962; a large Franz Kline painting, *Torches Mauve*, 1960, was given anonymously, and Mr. R. Sturgis Ingersoll gave us three-quarters undivided interest in a sculpture by Henry Moore.

A tally of the day-by-day year in and year out occupation of the Painting Department shows that nearly three hundred people came this year to consult the curators about the authenticity and condition of almost four hundred paintings.

Special note should be taken of the assistance given by Mrs. Henry D. Berkowitz and Mrs. Richard D. Raymond, both of whom gave much of their time to assist with the tasks of the Curators.

HENRY CLIFFORD, *Curator of Paintings*
HENRY G. GARDINER, *Asst. Curator*



EAKINS IN PERSPECTIVE. Special display in the Print Gallery for the Eakins Exhibition.

Department of Prints and Drawings

The most noteworthy exhibition held in the Print Gallery was that entitled *Eakins in Perspective*. It was presented in conjunction with the big Eakins painting show; and was designed to give the background to Eakins' art and philosophy, and to highlight his relations with his contemporaries and pupils. It comprised 165 items, sketches in oil, drawings, sculpture, and memorabilia. It was especially rich in documentary material such as photographs and letters. Perhaps the best way to suggest its scope is to enumerate some of the headings in the printed catalogue of the show: Works by Thomas Eakins, Works by Eakins' Teachers and Pupils, Works by his Artist Friends, Philadelphia in Eakins' Time (an epitome of the city in a few salient flash backs), Pictorial Biography (photographs of him from 1850 to 1914), Circle

of Family and Friends, Student Days, Life in Letters, In the Studio, Eakins the Teacher, Eakins and Anatomy, and Eakins and Photography, Eakins and Walt Whitman, Eakins and the Art World. The material, much of it hitherto unavailable, came from the Museum's own Archives and from the collections of Seymour Adelman, George Barker, Leonard Baskin, Harry Dalton, Henri Marceau, the Pennsylvania Academy of the Fine Arts, Frederic J. von Rapp, the Sessler Gallery, and Mr. and Mrs. Ben Wolf.

Another exhibition held in collaboration with the painting department was that of the Guggenheim Museum Collection in November. The whole exhibition, the result of an exchange of masterpieces between the two museums of New York and Philadelphia, was divided in two sec-

tions, oils being shown in the Transient Galleries and the water colors, drawings, and prints in the Print Gallery. Specially notable was the group of twenty-one works by Klee; no less than five Seurat drawings (so rare and sought for) were displayed, seven important works each by Kandinsky and Feininger, and four each by Chagall and Léger, as well as single works by Matisse, Modigliani, Kirchner, Munch, Mata, Stella, Wilke, and Xceron. Among the prints may be mentioned those by Hayter, Hartung, Lissitzky, Miró, Rouault, Soulages, and Villon. Of special interest was a group of drawings by sculptors, such as Brancusi, Butler, Chilida, Giacometti, Hajdu, Lehmbruck, and Paolozzi. Altogether it was an important and novel exhibition, and gave Philadelphians an opportunity to see modern works seldom shown in the city.

Besides the review of *Recent Acquisitions* held in the summer of 1961, the department staged two print shows, each interesting in its own way. The first was entitled *Arthur Flory and his Lithograph Workshop in Japan*. The exhibition consisted of sixty-four lithographs executed by forty-two Japanese artists at the Japan Society Lithography Workshop in Tokyo under the supervision of Arthur Flory, together with some color progressive and trial proofs of the same, and color lithographs by Flory himself, reflecting the influence of the Japanese locale. In 1960 Flory was offered a grant by the Rockefeller Foundation to establish a workshop in Tokyo to teach the technique of lithography to Japanese artists. Flory brought to Japan a complete workshop including stones and all equipment, and invited native artists to make use of facilities free of charge. The printing was generally handled by Flory, who explained the procedures in detail; some artists were given a chance to print

after an edition was under way. Lithography is especially adapted to produce works of a calligraphic nature, since the stone is sensitive to the nuances of ink and brush. Notable among the works produced and displayed were those by Azechi, Hagiwara, Maki, Munakata, Nakayama, Shinoda, Uchiyama, and Yoshida Chizuko.

The other print show did not aim for contemporary coverage, but was documentary and rather historical in character. The title *England and France Observe Each Other in Prints* gives a clue to its scope. It was fundamentally a travel show, assembling scenes and views of England and France and their peoples, but with a novel slant, in that each was seen through the eyes of the opposite number. In this way an additional perspective was gained. Around 130 prints were shown, about evenly divided between the two countries. A few date from the XVIII century, but the greater part were made in the XIX century. In the romantic period of the early XIX century there was much interest in travel and topography. Travel books and sequences of prints were published in great profusion in both countries. Among the English artists who have portrayed France are Rowlandson, T. S. Boys, Bonington, Girtin, Prout, and in more recent times Cameron, Bone, McBey, and Sickert. A number of French artists visited England and sketched scenes there, such as Géricault, Monnier, Lami, Buhot, Toulouse-Lautrec. Two of the visitors, Gustave Doré and Gavarni, were somewhat appalled by the poverty and prevalence of slums in London in the aftermath of the Industrial Revolution. Doré's designs, engraved in wood and accompanied by a commentary by Douglas Jerrold, created a great sensation. They are often lurid and melodramatic, full of extreme contrasts of social milieu, but



PORTRAIT OF COUPIN DE LA COUPERIE. Lithograph, 1816, by Anne Louis Girodet-Trioson. Purchased.

they probably do give a vivid picture of London in Dickens' time. One of the most interesting features of the exhibition were the caricatures made of each country. They reveal all too clearly what each country thought of the other. Some of the caricatures are amusing, but others are downright prejudiced and vicious. Many of them are anonymous, but the names of Hogarth, Rowlandson, Daumier and Gavarni do occur. One important aspect of travel between the two countries was not overlooked, namely the Channel crossing. Works by Rowlandson, Gavarni, Buhot, DuMaurier, Leech, and Keene portrayed some obviously uncomfortable, but in retrospect ludicrous situations.

The Museum's fiscal year, or exhibition season, was rounded out by the Third Philadelphia Arts Festival held in

June. In the Print Gallery, 56 prints and 30 art photographs by artists of the Philadelphia area were exhibited. It was strictly an invitation show, the selections of entrants having been made by a committee of artists. The whole provided an excellent cross section of the graphic arts in the area.

The acquisitions covered many fields. The largest single gift came from Dr. Samuel B. Sturgis, and consisted of 610 old master prints and drawings (portraits, views, study prints, Cruikshankiana, Americana), and 36 books. Lessing J. Rosenwald gave choice prints by Dürer and Claude Gillot, the teacher of Watteau. Further prints by Dürer, Raimondi, Van Sichem, Bosse, and Bol were presented by several donors. Mr. and Mrs. A. J. Rosenfeld gave six decorative old English color prints. Notable additions were made to the Museum's holdings in early lithographs including prints by Benjamin West, Stothard, Gessner, Bergeret, Monnier, Daumier, Gavarni, Charlet, and Deveria.

Among the accessions in the field of XX century foreign prints may be cited those by Dix, Hayter, Paul Nash, Lehmann, Giacometti, Appel, Walasse Ting, Alechinsky, Asger Jorn and Tamayo. The Museum collection of modern Japanese prints was increased by gifts from Felix Juda, Albert J. Caplan, Arthur Flory, and, notably Theodore Newbold, who among other things gave three Onchis in the original early printing. Mrs. S. S. White, 3rd as usual gave some beautiful Ukiyoye prints by Utamaro, Toyokuni, and Yeishi.

The most notable addition to the Museum's holdings in contemporary American prints was the acquisition of Edward Hopper's own unique master set of etchings including many states and trial proofs which, combined with the ten prints and seven original preliminary

drawings already at the Museum, comprises the complete graphic oeuvre of this distinguished American artist. It is planned to exhibit the whole collection in the fall. The other American prints are too numerous to list in their entirety, but mention should be made of those by Frasconi, Lasansky, Peterdi, Misch Kohn, Lipman-Wulf, Altman, Jasper Johns, Savelli, Uchima, Durieux, and Yunkers. Of special interest to Philadelphians are works by local artists, such as Berd, Bunker, Colker, Drabkin, Flory, Goodman, Jeanette Kohn, Maitin, McGovern, Paone, Pullinger, Helen Siegl, Viesulas, and Watkins. Both the Print Club of Philadelphia and the Color Print Society have made notable additions to their permanent collections housed at the Museum. An exhibition celebrating the twentieth anniversary of the founding of the Print Club Permanent Collection will be held later in the summer.

Among the drawing acquisitions may be cited works by Raffet, Charlet, Couture, and the fashion designer Numa. W. Atlee Burpee, Jr. gave three characteristic and important Rowlandson drawings. Mrs. S. S. White, 3rd gave a charming water color by Hermine David; and the Philadelphia Water Color Club one by a member F. Gill, *House at New Hope*, for their permanent collection.

Lessing J. Rosenwald presented to the Museum six superb facsimiles of Blake books in color issued by the Blake Trust, and also two works famous in the history of technique, Engelmann, *Manuel du Dessinateur Lithographique* 1822, and Savage, *Practical Hints on Decorative Printing in Colour* 1822.

A total of 672 prints by old masters, 250 by contemporary Americans, 44 by contemporary foreign, 56 by Japanese

artists both Ukiyoye and Sosaku Hangai, 23 drawings and 48 illustrated books was acquired. Among the generous donors not already mentioned are:

Thomas Arnholz, Mrs. George S. G. Cavendish, Mrs. Myer Feinstein, David Gwinn, Mrs. Horace C. Jones, Mr. & Mrs. Bernard Morgan, Dr. Sondra Nemser-Scarf, Dr. George J. Roth, Mr. & Mrs. Roderick Seidenberg, Mr. & Mrs. Adrian Siegel, Mrs. John Sloan, Dr. Murray Smyth, Dr. Max Steinhardt, Walasse Ting.

The full listing is given on a separate page of Donors to the Museum. The Print Department takes this opportunity to thank each and every donor to the collection for his interest and generous donations. Mrs. Markley H. Boyer, as a volunteer, continued her task of cataloguing the Museum's large collection of *Imagerie Populaire*. Likewise it is again a pleasure to be able to commend Kneeland McNulty, Virginia Allen (unfortunately, soon to leave us), and Otto Lobe of the Print Department staff for their willing cooperation and faithful service.

Herewith is a list of exhibitions during the year.

Recent Acquisitions, June 23-September 3, 1961.

Arthur Flory and His Lithograph Workshop in Japan, September 15-October 15, 1961.

Guggenheim Museum Collection, November 1-January 7, 1962.

Eakins in Perspective, February 1-March 18, 1962.

England and France Observe Each Other, March 28-May 20, 1962.

Philadelphia Arts Festival: Prints and Photographs, June 6-June 24, 1962.

CARL ZIGROSSER
Curator of Prints and Drawings



Alcove in the exhibition of THE SHAKERS: THEIR ARTS AND CRAFTS.

Department of Decorative Arts

The chief activity throughout the past year has been the organization and installation of an exhibition entitled "The Shakers: Their Arts and Crafts," which opened on April 19th and closed on May 20th. Over three hundred examples of Shaker material were displayed in the three transient galleries. In order to show the furniture in settings on a suitable scale, six cubicles with cloth ceilings were constructed in the central gallery. The Spring, 1962, Philadelphia Museum Bulletin is dedicated to the Shakers, and contains articles by various experts on the subject that are contributions to our knowledge of the sect. A checklist of everything in the exhibition is included. Mr. and Mrs. Charles Sheeler and Mr. and Mrs. John D. Rockefeller, 3rd were generous lenders, as were Mr. and Mrs. Julius Zieget without whose knowledge

and enthusiasm the exhibition could not have taken place.

Simultaneously with the work on the exhibition, the routine work of the department continued. The repainting and rearrangement of the Medieval section has finally been accomplished and the display of the works of art in these galleries has been greatly improved. David DuBon went abroad to do research on the series of thirteen Constantine tapestries given to the Museum by the Kress Foundation. The cleaning and repair of these works of art is approaching completion.

In the fields of Medieval and Renaissance art a number of objects have been acquired by gift and purchase. Earliest in date are two English alabaster carvings of the late 14th century representing the Coronation of the Virgin and St. John



FRENCH RENAISSANCE ARM CHAIR. Sixteenth century. Given by Henry P. McIlhenny.

the Baptist. Also late Gothic in spirit, but dating from the early 16th century are two Flemish tapestries representing Sibyls. All four of these works of art are now installed in the refreshed Medieval section and are the gift of the writer. From the same source comes a small group of Renaissance furniture. There is a small walnut 16th century chest from Tuscany and two walnut draw top tables with columnar legs from 16th century France, which are peculiarly characteristic of this phase of French Renaissance furniture. Finally in this group there is an exceptionally interesting walnut arm chair dating from the second quarter of the 16th century, and an early example of the type of chair known as caquetoire, an important French chair form in the second half of the century.

When the Renaissance galleries were opened, it was not possible to find suit-

able works of art to furnish the pair of altars on the choir screen from the Chapel of the Château of Pagny. Patience in this case has been rewarded and the perfect set of four altar candlesticks has been found and purchased. They are of bronze and are attributed to a follower of Antonio Lombardo (1458-1516), one of the family of brothers which was so important in the evolution of Renaissance sculpture in Northern Italy. Their imaginative, florid design is in harmony with the architecture of the choir screen. Still needed for the altars, however, are two crosses or other liturgical objects.

Of a later period, and of exceptional beauty and importance, is a French miniature portrait of the late 17th century. Catherine Henriette d'Angennes, Comtesse d'Olonne, is depicted as Diana by Jean Petitot (1607-1691). The exquisitely chiselled gilt and enamel frame is from



CATHERINE HENRIETTE D'ANGENNES, COMTESSE D'OLONNE, AS "DIANA." Miniature by Jean Petitot. Given by Mrs. Lessing J. Rosenwald.

the hand of Gilles Le Garé who worked with Petitot as his framer from 1663 to 1685. Mrs. Lessing J. Rosenwald is the generous donor of this remarkably skillful work of art of Le Grand Siècle.

Philadelphiana is always of prime importance to the department, and silver by the local craftsmen is always being sought. Consequently the Museum is very grateful to Mr. and Mrs. Edward B. Smith, Jr., who have presented a simple but distinctive sugar bowl with cover by John Leacock (1729-1802). Particularly attractive is the cypher DH engraved on the side and which is identical to the engraving on a bowl also by Leacock belonging to St. John's Church in Salem, New Jersey. Both pieces were included in the exhibition "Philadelphia Silver 1682-1800" held at the Museum in 1956. The new accession comes from the collection of John Devereux Kernan, Jr.

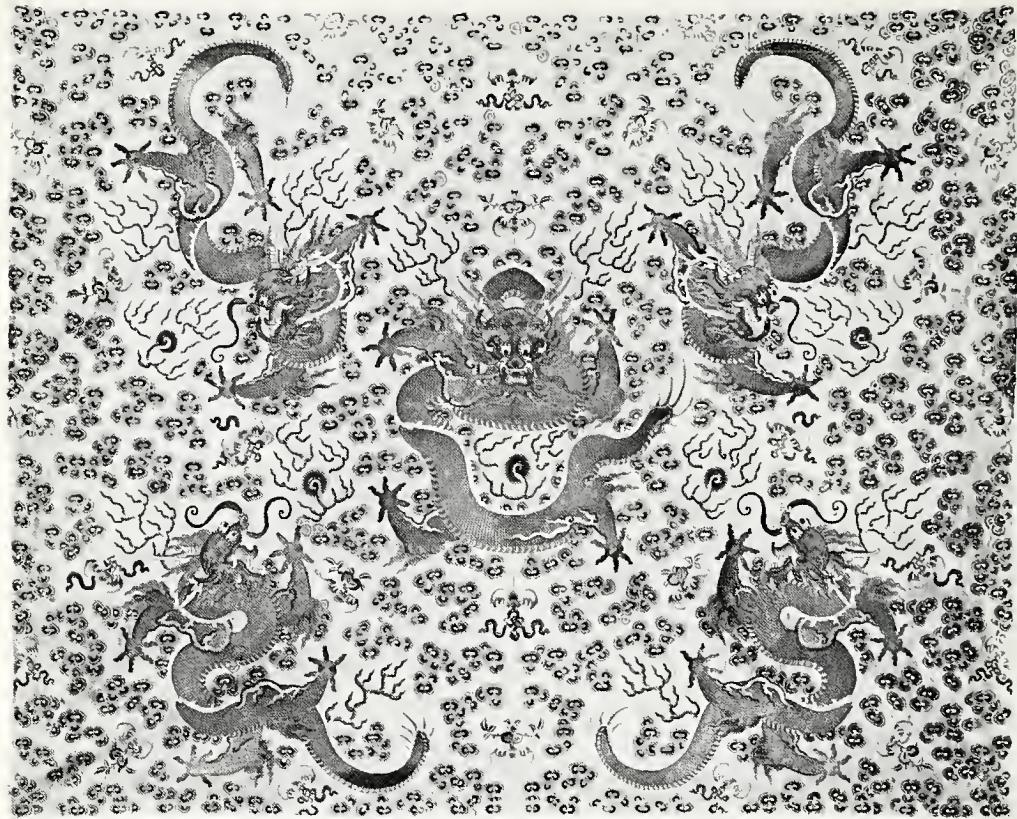
Also in the field of Philadelphiana, the Museum was fortunate to be able to buy with the John D. McIlhenny Fund two

extremely rare and pleasing pieces of 18th century furniture, of types not hitherto represented in the collection. The first is a delightfully personal little portable desk, made of mahogany, with a slant top. It is illustrated as Plate 256 in *The Blue Book of Philadelphia Furniture* by William Macpherson Hornor, Jr., who captioned it as follows, "A Most Unusual Ladies' Writing Desk in the Marlborough Manner. The Single Gracefully Domes Cross-stretcher and Elegantly Carved Intertwined Brackets Indicate the Highest Expert Craftsmanship." The second is a rectangular tea table, also of mahogany, with graceful cabriole legs terminating in delicately carved web feet. The foliate carving on the knees of the legs is particularly fine in quality. This rarity in 18th century Philadelphia cabinetworking belonged to the family of George Gray, of Whitby Hall, on Gray's Ferry Road.

HENRY P. McILHENNY
Curator of Decorative Arts



PHILADELPHIA CHIPPENDALE TEA TABLE. Eighteenth century. The John D. McIlhenny Collection.



CHINESE EMBROIDERED GOLD SATIN IMPERIAL HANGING. Eighteenth century.
Given by Mrs. Henry W. Breyer, Sr.

Department of Far Eastern Art

Our Oriental collections during the past season have been enlarged mostly by gifts which I am happy to enumerate. May I take this opportunity to express my appreciation to the donors for their interest and support of the department. Without their help the acquisitions would be very few indeed as only two funds are allocated for Oriental purchases.

Three anonymous donors have been most generous to us. From one we have received three Tibetan paintings of the

19th and 20th centuries, six Tibetan bronzes of the 17th and 18th centuries, a jade Buddhist rosary and a Nepalese bronze of the 12th-14th centuries. These have been on exhibition in the Tibetan-Nepalese gallery as loans and we are happy to add them to the permanent collection.

The Indian collection also benefits from an anonymous donor who has presented a late 18th century miniature painting from Kishangarh, six brocaded silk saris and a prayer glove dating from

the 18th and 19th centuries, three 19th century South Indian wood carvings and a 17th century Mughal tent hanging.

Our Thai collection is again enriched by the continued interest of the third anonymous donor who has presented two former loans—a beautiful 18th century temple painting showing scenes from the life of Buddha and a 15th century gilt bronze Buddha. In addition we have received from the same source a lovely bronze standing figure of the Buddha of the 8th to 10th century, and three unusual stucco heads, datable to the 7th to 9th centuries.

Mrs. Henry W. Breyer, Sr. has again given us fine Oriental textiles. Outstanding among the six items are two 18th century Imperial Chinese embroideries, one a satin hanging and one an embroidered gauze cover.

Miss Alice Boney gave two charming Chinese, early 18th century embroidered satin pictures, an important brocaded white satin Court vest, probably worn by an Imperial consort of the K'ang-Hsi period (1662-1722), two 18th century Chinese padlocks and a fine example of the work of the late great Japanese potter, Rozanjin. She has also lent a very handsome Ming Dynasty Couch (*K'ang*) and table. Our small collection of Chinese glass was again added to by Mr. T. B. Buchholz with a fine clear glass vase in the form of a beaker or *Ku*.

Mrs. George S. G. Cavendish presented a splendid green jade scepter (*ju-i*) engraved on the back with a poem by the Ch'ien Lung Emperor (1736-1795) and a 19th century Tibetan *thanka* showing the Wheel of Life. From Mr. Charles C. G. Chaplin we received three interesting sheets of an Indian palm leaf manuscript, written and illustrated in 18th century Orissa.

Mr. and Mrs. Henry R. Hallowell have now presented their former loan, a

Nepalese bronze statuette of the Hindu god Indra of the 13th century, which is most interesting iconographically.

Mr. C. O. v. Kienbusch gave a select group of Japanese sword fittings, a most welcome addition to our present holdings. It includes eight sword guards (*tsuba*) dating from the 16th to the 19th centuries, one small knife (*Kodzuka*) and two pairs of *fuchi Kashira*. He has also given a fine Japanese lady's lacquered toilet case—typical of 18th century taste.

Mr. and Mrs. Clarence Morris presented a beautiful Sung Dynasty (960-1280) porcelain bowl, covered with the subtle, pale blue glaze known variously as Ying-ch'ing or Ch'ing-psi ware by Chinese scholars.

As a result of a visit to Japan by Mrs. Herbert Cameron Morris our Japanese section is much richer, for Mrs. Morris with her characteristic thoughtful gener-



GILT BRONZE SEATED BUDDHA. Thailand, Sukothai Period, fifteenth century. Given anonymously.



KUTANI PORCELAIN PLATE. Japanese, seventeenth century. Given by Mrs. Herbert C. Morris.

osity has given us a Kutani porcelain plate of the 17th century, two Nabeshima bowls, one a very unusual late 17th century example and the other a fine late 19th century piece, as well as a set of five delightful Nabeshima sauce dishes in the form of persimmon fruit and foliage.

Mr. Donald S. Morrison has now given his former loan, an interesting 18th century Ghordes (Asia Minor) prayer rug. From Mr. and Mrs. Theodore T. Newbold we have accepted the gift of three Japanese early 18th century Imari blue and white noodle sauce cups as well as the loan of a Seto oil plate and an Imari teapot. Mrs. Charles S. Ristine has also added one 14th century Korean Buddhist painting and three Tibetan Buddhist paintings to our increasing Buddhist material.

Again Mrs. S. S. White, 3rd, has considerably and generously parted with some of her fine private collection. To be added to the S. S. White, 3rd and Vera White Collection are one 18th cen-

tury Tibetan painting of the Arhat Abbeda, four Japanese lacquered *inro* with their *netsukes* dating from the 18th century and an exquisite gold lacquer incense box of the same period. The variety of the collection is also demonstrated by the gift of a particularly fine Chinese Sung Dynasty Chien ware vase, decorated over its brown glaze with a swiftly painted flower, a good pottery grave model of a granary covered with the characteristic green glaze of the Han Dynasty (206 B.C.—220 A.D.) and a Persian Kubatcha plate of the 17th century. Each of these pieces is a happy complement to similar objects in the Museum.

Our largest gift was from Mr. Edmund L. Zalinski in the form of a group of sixty-five Japanese swords, dating from the 13th to the 19th centuries. These are part of a larger group of swords assembled by the donor's grandfather while serving with the American Army in Japan in the 1890's. Until this addition, our collection of Japanese swords has been of no great value or quality, and the Edmund L. Zalinski Collection, as it is to be called, is most welcome.

By bequest of Greta Carter Mahoney we have acquired a very interesting Kazak or Karabagh rug, woven about one hundred years ago in the Caucasus. Miss Eugenie M. Fryer, former librarian of the Philadelphia Museum School, left us an almost unique "China-Trade" sofa, brought back on his sailing ship by her great-grandfather from China where he had it made obviously to his own design strongly influenced by the American Federal taste of about 1830.

With funds supplied by the late Mrs. Moncure Biddle we acquired two sections of a Japanese Kamakura period 14th century handscroll, entitled Kōnin Shonin, in which scenes from the life of the Buddhist priest Kōnin were depicted.

It is to be labelled as given by Mrs. Moncure Biddle in memory of her father, Ernest Fenollosa. These two paintings, now mounted as hanging scrolls, are a handsome tribute to the memory of the man to whom all Oriental Art historians will be forever indebted for his pioneer work in awakening interest in and contributing knowledge to the history of Oriental Art.

From the John T. Morris Fund we purchased a beautiful Sung Dynasty Ying Ch'ing bowl, decorated with an incised floral pattern and with funds from the sale of surplus objects we bought an outstanding piece of Japanese (Negoro) lacquer of the 14th century. It is to be added to the Simon Stern Collection. An anonymous gift also enabled us to purchase a Chinese hornbill buckle of the 18th century.

By the end of 1962 we expect to com-

plete the re-installation of all the galleries on the Court side of the Oriental Wing. Last fall we opened a gallery leading off the Chinese Palace Hall devoted entirely to the display of Chinese furniture; and reinstalled the adjacent gallery devoted to Chinese Ceramic and other decorative arts from the Sung through Ch'ing Dynasties. Three more rooms in which it is planned to show earlier art of China will complete this file. Work has also been progressing in the south galleries devoted to Near Eastern Art. These two rooms we hope to open in the fall.

The departmental activities have been ably supported by Miss Mabel Steele Jones, and Miss Maxine de Schauensee has continued to contribute unstintingly of her time.

JEAN GORDON LEE
Curator of Far Eastern Art



SCENES FROM THE LIFE OF THE BUDDHIST PRIEST KŌNIN. Japanese handscroll painting, Kamakura Period, 1185-1332. Given by Mrs. Moncure Biddle in memory of her father, Ernest Fenollosa.



The world famous violinist, Joseph Szigeti, taking the stage in the Van Pelt Auditorium.

Photograph courtesy Adrian Siegel

Division of Education

The activities of the Division have increased greatly in quantity and variety. Student visits are up 40%, several new studio classes have been added, and new programs have been developed with organizations such as The Private School Association and The Exceptional Film Society. Beyond that, this Division programmed two successful out of town tours.

PHILADELPHIA AND SUBURBAN SCHOOL VISITS

One of the most important responsibilities of the Division is presenting the Museum to the thousands of students who come in scheduled groups throughout the school year, providing a rich and vital experience for the children of Philadelphia and the metropolitan area.

The program for the Philadelphia Public Schools is in the capable hands of Mrs. Myra Narbonne, Supervisor of Art in the Division of Art Education, and

Miss Betty Ann Davis, Museum Teacher in the Division of Audio Visual and Museum Education, assigned to us by The Philadelphia Board of Public Education. Together these teachers gave approximately 200 specially prepared lessons conducted in the Museum to over 8,000 students. We must give special thanks to our Committee on Education under the direction of Mrs. John F. Lewis who, with the Philadelphia School Board, arranged for these teachers.

Our service to suburban schools is a free service that the Division is proud of. This year our docents: Miss Foulke, Mrs. Headley, and Mrs. Robb ably accommodated more than 15,000 students on approximately 400 tours through the Museum.

It is gratifying to state that as a result of these services our school visits have trebled since January of this year.

ART INSTRUCTION FOR CHILDREN AND ADULTS

Our studio classes continue to operate at capacity. Well over one thousand children and adults registered for classes in painting, drawing and sculpture, under the guidance of a distinguished faculty. Examples of our students' work can frequently be seen in the Division's corridors. The annual children's exhibition was held in April, and in December we held a reception in connection with an exhibition of our instructors' work.

Theodora Green, with the cooperation of Jerrie Clay and the Volunteer Guides, conducted a series of Saturday morning programs for children called "Know Your Museum."

FREE LECTURES

Over 50 free lectures attended by over 5,000 people were presented for the three major exhibitions.

The Division continued a series of lectures begun last year based largely on Museum Collections for which Mrs. Gourevitch gave six talks on modern painting to a group of 250 enthusiastic persons.

Graduate and Fine Arts students from surrounding universities and colleges were invited to two special evening lectures in connection with the Museum exhibitions.

FREE SUNDAY CONCERTS

Continuing under the direction of Mrs. Herbert C. Morris, our program of 30 free concerts and recitals attracted large audiences. On several occasions the Van Pelt Auditorium was filled to capacity and people were turned away. These concerts are made possible only through the contributions of certain artists and institutions such as the Contemporary Chamber Music Society, the Recording Industries Music Performance Trust Funds, the Settlement Music School, the

Philadelphia Conservatory of Music and the Musical Fund Society. It should be noted that these free programs cost over \$200 each and special thanks for their success must go to Mrs. Morris and Mrs. Francis Boyer. Next year each program will carry an appeal for Museum membership.

SUBSCRIPTION LECTURE SERIES

The "Art Enjoyment Evenings," a series of seven lectures given by distinguished speakers, was planned for members of the Museum with the cooperation of Mrs. Malcolm Lloyd and Mrs. H. Fairfax Leary, Jr. After each lecture a reception was held in the appropriate galleries.

"Three Evenings for Private Schools," a program sponsored by this Division and the Art Division of the Private Schools Association consisted of a lecture and a concert appropriate to the theme of the evening. The appropriate galleries were opened for a reception.

TOURS OUT OF TOWN

"Charleston in the Spring," the first of a series of annual visits to different cities of artistic and architectural interest in the United States, was initiated and handled by Mrs. Henry Mitchell. It was a tremendously successful trip subscribed to by 75 Philadelphians who are now known in Charleston as "Damp Yankees."

"Picasso, a Day in New York" was suggested by Mrs. John Wintersteen and designed as a day for Museum members to take advantage of the special tribute to Picasso staged by nine New York Galleries. Other such pleasant excursions will be scheduled as occasions arise.

SLIDE AND FILM LIBRARIES

The Slide Library sold approximately 24,000 slides from June 1, 1961 to April 30, 1962 to some 300 educational institutions and individuals in 38 states, Can-

ada, England, Scotland, Portugal, Germany, Italy, Pakistan, New Zealand, Australia, and Hong Kong. Nearly 46,000 slides were circulated in rental to approximately 100 schools and about 120 lecturers. 2,283 new slides have been added to the collection during the year.

Our film library circulated 100 films through the United States to educational institutions, colleges, private organizations, and individuals.

EXCEPTIONAL FILMS

This year the Museum and the Division cooperated with The Exceptional Film Society in providing space and service to the Society for the showing of fourteen film programs.

Mr. David Milgram, of Milgram Theatres, Inc., presented to the Museum two 35mm projectors together with their auxiliary equipment. These projectors added to the existing setup provide facilities in the Van Pelt Auditorium unsurpassed in the United States.

STAFF

Such a range of programs requires financial expenditure and many hands for services. Each Sunday a program must be printed for our concerts, each school must receive confirmation of its visit application, each lecture must be announced, every slide must be catalogued, and every member of the Museum as well as others must be informed of each class that meets. The cost of such administrative work must be met by an extremely limited budget. While to a great extent the Division is self-sustaining, support for our free services must come from somewhere. The Division recognizes gratefully the assistance and help of its Civil Service employees: Anne Hurwitz—Secretary and Film Librarian, Herman Alagranne—Photographer, Winfield Watson—Audio-Visual

Technician, James Reid—Maintenance, and Robert Dandridge—Maintenance, who make possible the smooth operation of the Department.

An Annual Report should state activities and point out services, the demand for such services, and note with thanks the assistance of so many people such as those of the Slide Department: Marian Mitchell—Curator, Mary Anne Dutt—Assistant, Alice Lowengrund—Assistant, Ella Schapp—Assistant, and Gertrude Walker—Consultant, and our instructors on whom we are so dependent: Morris Blackburn, Theodora Green, Joseph J. Greenberg, Sanford Greenberg, Martin Jackson, Allen Koss, Samuel Maitin, Henry Mitchell, Hobson Pittman, Warren Rohrer, Itzhak Sankowsky, Marion Shannon, and Phoebe Shih.

Our report must also take notice of the ever-changing scene. It is with regret that we accept Mrs. Lawrence Harding's resignation for she has been our loyal registrar for two years. We will also miss Mr. and Mrs. Henry Mitchell who happily are taking only a leave of absence. We are faced with the task of replacing Mrs. James Monteith who has been liaison secretary with Mrs. William F. Machold and Mrs. Henry H. Hubbard of the Volunteer Guides.

For all of this, the members of this Division can be proud that our service is more complete than ever. We have 40% more students visiting the Museum under our auspices this year—and our classes have increased by 14%.

We wish to grow and prosper, and must in the future look toward the assistance of the Board of Governors of the Museum, and the City of Philadelphia in helping us to extend and improve our services.

FRANK P. GRAHAM, *Chief*
WILLIAM H. CHANDLEE, III, *Assistant*
Division of Education



A view of the exhibition *FABRICS INTERNATIONAL* organized by the Philadelphia Museum College of Art in cooperation with the Museum of Contemporary Crafts, New York City, shown at both institutions in the fall and winter of 1961-62, and later circulated by the American Federation of Arts. *Museum College photograph*

Philadelphia Museum College of Art

Growing pains aren't pleasant even when you know they're good for you. What we at the Museum College are suffering from is a severe case of maturation.

In nine short years we've made a generation of growth. Faculty salaries—generally regarded as the most persuasive index of a college's wish to improve its educational program—are now at a level where we can compete for the finest art-teaching talent in the nation. Fringe benefits include a pension plan and, more recently, major-medical and life insurance.

The library, one of the most vital centers of any school, has received several major transfusions of financial support to strengthen its collections, facilities, and personnel. In anticipation of the need for more rapid expansion, the library at PMCA is now being completely recatalogued. This will take at least three years and many dollars. Funds allocated to the library have, in nine years, risen from less than 1 per cent to more than 5 per cent of the College's total operating budget of over a million dollars.

During the same period, long deferred building improvements have been very costly. And we have only done what

was urgently necessary! Until we are able to add new buildings—a five to ten year plan—the efficient use of the space we now have is one of the most compelling problems. Perhaps no school buildings are used more fully. With 650 full-time day students, more than 500 persons enrolled in the Evening Division, and about 300 young people in the Saturday art classes, it is difficult to conceive how we could make better use of our buildings and facilities.

When, in 1959, we were accredited by the Middle States Association, fewer than half of our students had chosen a degree objective. Today all the enrolled students in the day college are degree (BFA or BS) candidates. (About half the students in the Evening Division are working toward an Associate Degree and the rest toward a Certificate.) When we decided that all students would henceforth be required to take the same humanities program to supplement their studio training as artists, we deliberately and purposefully excluded the possibility of a choice between a degree and non-degree program.

Looking back at this decision from the vantage point of living with it for four

years, we are firmly convinced of the soundness of our judgment. We have found that a 30 per cent ratio of humanities to the rest of the curriculum works well for us. Admittedly we have had to make greater scholastic demands on our students. And we have had to select better qualified students capable of accepting these demands. (All applicants to PMCA are now required to take College Boards.)

But the alternative of developing the vocabulary of the artist without the broader complementary understanding of the world's cultural contributions would be calamitously restrictive. We think we have found a balance that can work for us without sacrificing, in any significant way, the strong desire on the part of our students, to become artists.

Where we, like others, were misled in relation to our initial humanities course offerings, was in thinking traditionally in terms of the typical general studies subjects as they are taught at most liberal arts colleges. We find that omnibus courses which interrelate the various humanistic disciplines are best for us. Our newly-formed course in American Studies, for example, fuses literature, history and art appreciation, previously offered as three separate subjects. Similarly, our recently introduced course in Foundations of Western Civilization combines history, philosophy, literature, as well as elements of the social and physical sciences.

While our revised educational goals take full recognition of the value of relating the world of words to the world of images, our *primary obligation* is to bring our students—artists, designers and artist-teachers—to the threshold of their professions. In the fulfilment of this responsibility we have made some significant curricular changes which reflect the important changes that are taking place

within the fields our students hope to enter. Three of our departments, Advertising Design, Illustration, and Fashion Illustration, will now share a course of study which takes cognizance of the fact that certain general areas of training are necessary for all graphic designers no matter what their specialized objectives may be. In like manner, the departments of Dimensional, Industrial and Interior Design have been regrouped to share a basic curriculum without minimizing the professional uniqueness of each field.

Other curricular changes have their origin in the premise that the first two years of an art student's college education should be more general than special and the last two more special than general. While creative problem-solving exists, or should exist, on all levels, it seems sensible to focus a student's attention more sharply on the professional realities during his junior and senior years.

What we have done during the past nine years is to clear a path toward what we think is a promising future. Our undergraduate programs, soundly conceived and ably taught and administered, can now become the foundation of the graduate programs we hope to initiate in September of 1963 with an MFA in Art Education. Within the years to follow we will be offering an MFA in every department that now offers an undergraduate major. We want to be certain, however, that this is not done prematurely before we have adequate funds, faculty, and facilities to do a superlative job. Our overall development program, now in the long-range planning stage, will help to make possible the growing stature of the Museum College. The steadily increasing support of our many friends encourages us to believe that our future will be a bright one.

E. M. BENSON, *Dean*

The Samuel S. Fleisher Art Memorial

Two outstanding events occurred during the year 1961-62 at the Samuel S. Fleisher Art Memorial.

The first, and most important, was the capital improvements project which we were constrained to undertake.

For many years we have devoted much time and needed money to the making of repairs. This method of housekeeping reached the point of diminishing returns. We were, therefore, forced to undertake extensive capital improvements, especially after a heavy storm gave evidence that attempts to repair our Sanctuary with the help and materials generally at our disposal would be ineffective and a waste of time and money. We authorized a professional survey of the conditions of our buildings. Two of these—the Sanctuary and what may be designated as our Bell Tower (including the main halls and supply stores, as well as the office and the models' dressing room, etc.)—were found to need thorough overhauling. As a result of this study, major repairs were completed.

The second event of importance is the increase in enrollment and attendance in our classes. This increase is approximately ten per cent, so that over 40,247 students have enjoyed benefits which the Memorial is very happy to extend out of the generosity of the late Samuel S. Fleisher.

In connection with these classes, an interesting development occurred this year. A group of Art and Counciling Teachers and Parents learned of the opportunities offered at the Memorial. Being of the opinion that their children were in need of art training over and above that which was offered in the school system, they submitted a list of pupils to the Memorial for enrollment in the Saturday afternoon Children's Classes. These classes began in the Fall of 1961.

Busses were provided through the community efforts of Haddonfield, Gloucester, and Woodbury Townships' Parent and Teacher Associations. Two busloads, averaging between 100 and 150 were brought to the Memorial every Saturday afternoon. This interesting venture has proved highly successful.

Registration October 1, 1961 through April 28, 1962: Adult Evening Classes, 2,084; School Art League, 423; Saturday Afternoon, 799; Total, 3,306. Attendance Oct. 1, 1961 through April 28, 1962: Adult Evening Classes, 27,906; School Art League, 5,536; Saturday Afternoon, 6,805; Total, 40,247.

The School Art League (young people recommended from the public schools) continues its very vital program. Of the eleven centers, Fleisher remains the largest and provides the most varied curriculum. The teenagers from the School Art League make use of all the classrooms in the main building as well as the second floor classrooms and the basement Print department in the annex building. The School Art League annual Exhibition was held at the Commercial Museum on June 1, 1962.

The adult evening attendance comprises the same divisions, roughly, as those of last year: the Hobby student, the Therapy student, and the Professional Artist-Art Student. Interest and attendance has increased in this area also. We believe this increase to be due to two factors; one, a good year weatherwise, and another to the enthusiasm of the students for continuous application to new forms and media. Some of the innovations, made from studies of classroom problems in previous years, have contributed to this upsurge.

JULIUS ZIEGET, *Executive Director*

STATEMENT OF ASSETS AND LIABILITIES
as of June 30, 1962

Audited by Quinlan and Company

ASSETS

Cash in Bank—Museum and Administration	\$ 326,649.09
(Restricted and Unrestricted)	
Cash in Bank—College	159,331.11
(Restricted and Unrestricted)	

Real Estate	\$ 485,980.20
Less: Mortgage	
	550,778.99
	190,000.00

	360,778.99
Short-Term Investments—Museum Capital Fund	613,187.99
Short-Term Investments—Cash Uninvested	99.13

	613,287.12
INVESTMENTS	
Stocks and Bonds	4,574,008.02
Cash Uninvested	428.95

	4,574,436.97
Due from State of Pennsylvania	36,188.30
Sundry Accounts Receivable	1,185.31

	37,373.61
Supply Store Inventories	34,570.99

TOTAL ASSETS	<u>\$6,106,427.88</u>

LIABILITIES

Endowment and Restricted Funds	\$4,574,436.97
Endowment and Restricted Funds Income	240,353.73
Sundry Non-Operating Funds	47,672.50
Museum Capital Funds (Invested)	613,287.12
Special College Projects	2,101.72
Dormitory Project (College)	60,967.62
National Defense Student Loan Fund	2,117.91
Reserve for Payroll Deductions	19,997.64
Reserve for Pennsylvania Sales Tax	122.41
Accounts Payable	9,588.73
Reserve Invested in College Real Estate	360,778.99
Reserve Balances	175,002.54

TOTAL LIABILITIES	<u>\$6,106,427.88</u>

NOTE: The value of the Art Collection is not included in this statement.

**OPERATING STATEMENT
for the Fiscal Year Ended June 30, 1962**

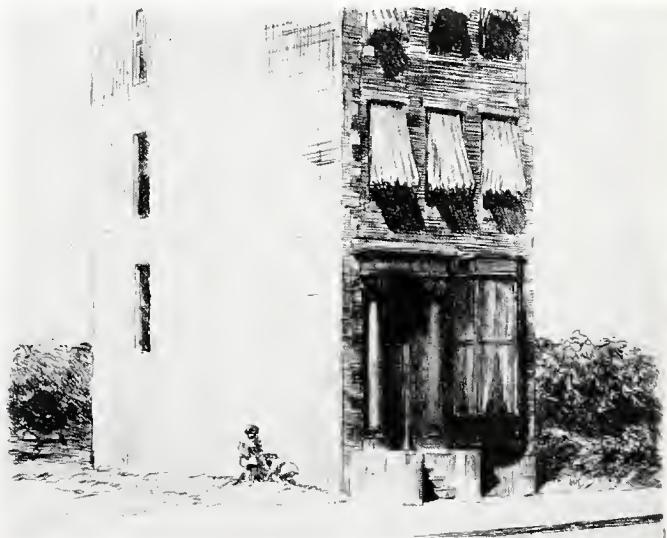
RECEIPTS

State of Pennsylvania—Appropriation	\$ 104,544.00
City of Philadelphia—Appropriation	47,127.01
	\$ 151,671.01
Tuition and Fees—Day	741,444.26
Tuition and Fees—Evening	88,382.60
Tuition and Fees—Saturday	11,849.00
Tuition and Fees—Summer	10,871.00
	852,546.86
Membership Dues	46,360.00
Wilstach Fund Income	4,875.00
Lea Fund Income	2,600.00
Sundry Income	4,025.09
	57,860.09
Income from Endowment Funds	22,689.38
Administration Credit	21,346.00
	\$1,106,113.34
TOTAL RECEIPTS	

DISBURSEMENTS

Museum Expenses	\$ 238,921.27
Administration Expenses	64,316.67
College Expenses	1,005,719.01
	1,308,956.95
TOTAL DISBURSEMENTS	
<i>Deficit of Receipts over Disbursements</i>	<i>\$ 202,843.61</i>

NOTE: Contributions and Income from Non-Operating Funds are available to meet the above deficit.



THE LONELY HOUSE. Etching,
1923, by Edward Hopper.
Purchased.

The Women's Committee 1962

The Women's Committee has had a very stimulating year, putting a new warmth and spirit into its many events and activities. There have been ten meetings with interesting guest speakers from the Museum and the College. We are fortunate to have two new members, Mrs. Brooks Roberts, and Mrs. Wm. W. Frazier Brinley.

Last June we had a visit from Mrs. Henry Ford, and Mrs. Roy Chapin of the Detroit Museum. They were interested in our activities, especially concerning the volunteer guides, whose growth and achievement is remarkable. The Women's Committee has financed the program, and provided a half time secretary for the year for the guide office. We are very proud of our co-chairmen, Mrs. Henry Hubbard, and Mrs. William Machold for the magnificent job they have done in building up the volunteer progress (see report on Volunteer Guides).

When the Guggenheim Museum show was here for nine weeks, two of our members headed a committee to distribute approximately 1,000 posters throughout the Philadelphia area. This was well handled by Mrs. Bertram Lippincott and Mrs. Morris Wenger. Also during the nine week period, Mrs. Woodson Hancock, and Miss Caroline Drayton headed a committee of volunteers to sell programs, covering every day of the exhibit. We are very grateful to them, and also to our members who supported, and acted as hostesses for the seven evening lecture series "Art Enjoyment Evenings," on the subject of the Guggenheim and Eakins Exhibitions.

On November 29th, the committee sponsored a cocktail party, primarily to interest a group of younger people to join the Museum. 400 guests attended

and enjoyed the Guggenheim Museum show, as well as other galleries in the Museum. Our thanks go to Mrs. John W. Drayton, and her attractive young married committee.

On January 31st the Eakins Exhibit opened for seven weeks. We distributed many posters, and acted as informal hostesses on the opening preview night. When the Shaker Exhibit opened on April 18th, we again covered the same area with posters. We all enjoyed serving as tea hostesses for the afternoon of the Shaker Opening.

At the College our committee has participated in, and supported a number of events, including the annual Spring Scholarship Party in June, and two events for the scholarship fund: the theater benefit musical "All American"; and in April the "Fashion Forum," held at the Academy of Music ballroom. During the year we were able to give financial aid to eight deserving Junior and Senior students.

With Mrs. Orvel Sebring as chairman, our last event in April was morning coffee hour and lecture, "The Art Market," from the point of view of Mr. Leslie Hyam, president of the Parke-Bernet Galleries, Mr. Emlen Etting, the artist, and Mr. Henry McIlhenny, the collector. They were amusing and stimulating speakers. No wonder the auditorium was sold out! The proceeds were turned over to our able Mrs. Albert King, chairman of the Park House program (see report on Park Houses).

In May, Mrs. William Machold and I went to Boston to attend a conference which is held every three years, for the Volunteer Committees of Art Museums. There we were able to show other Museums the activities we are involved in,

and also to learn what other Museums accomplish.

I wish to thank Mrs. King Baird for her untiring work on the scrapbook, which is an excellent record of Museum affairs, and to Mrs. Malcolm Lloyd for her advice and help, especially with membership; also to Mrs. H. Peter Borie for her encouragement and assistance, and to all members of our splendid

Women's Committee for their help, interest and support.

My term of office has been rewarding, as I feel an increased spirit and enthusiasm among us all. We have had very happy contacts with the College and the Museum, and a busy and interesting year.

MRS. H. FAIRFAX LEARY, JR.
President, Women's Committee



Mayor James H. J. Tate and Chairman, Museum Board of Governors, Mrs. John Wintersteen
inaugurating the Parkway Loop Bus service.

Photograph courtesy The Evening Bulletin, Philadelphia

Public Relations

During the past year the local papers have given a record coverage of our five important exhibitions, including six full color pages, three in the *Bulletin* and three in the *Inquirer*, which have made this the most spectacular local exhibition coverage in many years.

During the Guggenheim Museum Exhibit our friends helped us to bring the

exhibition before the public in many ways: in all PTC buses; on taxiposters; on many giant billboards, not only in this city but also in outlying towns and on billboards even in New York City; in 60,000 First Pennsylvania Bank statements; in our Public School System and the Free Libraries of Philadelphia; and through our industrious Women's Com-

mittee members who placed many hundreds of posters in stores, hotels, clubs, and other strategic positions.

Although the Guggenheim publicity was gratifying, that for the Thomas Eakins Show was quite overwhelming. Every newspaper and magazine in this city and nearby suburbs rallied to give us unprecedented support including editorials, art criticism, columns with photographs in the Sports, Society and Fashion Sections. There were fine articles in the *New York Times*, in art magazines, and other national publications.

A significant development in Museum publicity this year has been the new series of radio programs provided us through the generosity of WPBS, the new *Bulletin FM* station. Here every Sunday at One P.M. on 98.9 FM dial, Henri Dorra, Assistant Director of the Museum, presents an exceptionally brilliant short program of interviews with members of the Staff and other art authorities.

Of special interest has been a new development this year when the Annenberg School of Communications of the University of Pennsylvania assigned three of the top students to study and interpret the Museum as their major radio and television project of the year.

It has been our pleasure once again to work closely with Mrs. Leary and the Women's Committee of the Museum which uses our Office for its many activities. Mrs. King Baird, of the Committee, and Mrs. Blair Brooke have given invaluable contributions of their time and many gifts to keep up the rapidly expanding clipping books.

Particularly is this Department proud of the part that it has been privileged to play throughout the past year in initiating and laying the foundations of interest in the Cultural Circuit Bus, known as the Parkway Loop, made a reality through the generous gift of Mr. Graeme Lorimer and the Philadelphia Foundation. This we feel to be the most important single step taken in Museum Public Relations in many years.

It has been more than rewarding to this Department to find that few days of the past year have gone by without coverage of some sort in one or another of the newspapers or periodicals, few weekends without a dozen or more notices, reviews or feature articles scattered throughout the pages of the Press. We delight, also, in the splendid 38% increase in the number of visitors to our great Museum.

LYSBETH BOYD BORIE
Director of Public Relations

Volunteer Guides

The Volunteer Guides have completed one and one half years of service to the Philadelphia Museum of Art. There are fifty-eight daily Guides and twenty who serve on the week-ends, making a total of seventy-eight. From April 24, 1961

to April 23, 1962, 14,739 people were guided through the Museum on 785 recorded tours. Two information desks, one at each entrance, have been staffed every day from ten in the morning until four in the afternoon. At the East Desk,

where there is a telephone, all inquiries concerning art in general and our Museum in particular are answered.

To accomplish the above, the total hours of service were 9,476. A minimum of five guides were on duty each day, seven days a week, plus extra help for special tours. During the winter months, three tours have been offered daily, Monday through Friday, two of which were Museum Tours for general visitors. The Gray Line Bus Company brought a scheduled 40-minute tour every day at noon, and in the summer they added two more tours (morning and late afternoon) sometimes bringing double bus loads.

Special Tours have been scheduled constantly, ranging in groups from 20 to 500. They are booked as far in advance as December. Many foreigners are now visiting our Museum and we have begun to offer tours with French speaking guides. We plan to do the same thing in Spanish and other languages. Assistance has been given to the Division of Education when needed and guides were furnished for their Saturday morning Children's Tours.

We have enjoyed the task, as well as the privilege, of escorting special visitors from other cities in the United States and foreign countries. Plans and programs for Volunteer Guides have been discussed with representatives from Museums in Detroit, Boston, Kansas City and the University of Pennsylvania. To stimulate and solidify the knowledge of the Guides, monthly Study Groups have been held during the year, two in Painting and one in Decorative Arts. These have been planned and conducted by the Guides themselves. Great credit is due to Mesdames Mechem, Russell, Bradley, Long, Laver, and McNeill for the success of these seminars.

On February 18, 1962, the *Philadelphia Inquirer* carried a front-page Society

Page spread about the Volunteer Guide services of the Museum with a picture of several of the Guides. This not only produced increased interest in the program but also added numbers of participants in the morning and afternoon Museum Tours.

Meetings and programs planned for the Guides during the year included previews of the Guggenheim and the Shaker Exhibitions and a lecture by David DuBon on Tapestries. Other activities were a trip to the Cloisters in New York City, a tour of the houses in Fairmount Park as guests of the Park House Guides, and the John Canaday lecture and reception during the Thomas Eakins exhibit when the Guides and their husbands were the guests of the Division of Education.

The Week-end Guides, with Miss Judith Ann Perry as Chairman, have added their own evening programs with lectures by Frank Graham, Chief of the Division of Education, Mrs. John F. Headly, Docent and Mr. John Hathaway, Associate Professor of Art at Beaver College.

The final luncheon meeting of the year was held on May 12, 1962 with Mrs. John Wintersteen, Chairman of the Board of Governors, as hostess in her home in Villanova. At this time, the awards of three one-year Museum memberships were given to the two daily Guides and one week-end Guide who have contributed the greatest number of hours of service during the past year.

As we close our terms as Co-Chairmen we are deeply grateful to many people connected with the Museum: to the Board of Trustees and the Board of Governors for their support of our program and particularly the granting of funds for a full-time secretary who was so sorely needed to carry on the day to day program; to the Women's Commit-

tee who provided us with a part-time secretary this past year and many other necessities of the program; to Mr. Marceau and his entire staff who have cooperated with us most helpfully, and particularly to Mrs. Henry Peter Borie and Mr. Frank Graham whose departments have been constantly at our disposal for consultation and help.

Of course, our deepest thanks go to each and every Guide who has given so very generously and faithfully of her time and energy to make our program a success.

MRS. HENRY H. HUBBARD, II

MRS. WILLIAM F. MACHOLD

Co-Chairmen, Volunteer Guides

Park Houses Committee

This year we trained additional Guides so that there are now sixteen. In September 1960, and again in May 1962, we consulted with Dr. E. McClung Fleming, Dean of Education at Winterthur, in order to improve our program. This year our Guides took 4,560 people on special tours, 33% more than they did the first year of the project. Visitors come from all over the United States and even from abroad. We have used the attendance at Mount Pleasant and Cedar Grove as a measure of the general interest in the Park Houses. This year 6,180 people visited Mount Pleasant, 199% more than the year before this program began, and there were 4,768 at Cedar Grove, 348% more.

Our publicity for the year has been quite extensive. We used 5,000 of our own folders, and 100,000 folders printed by the City were distributed widely throughout the City and State.

At the beginning of each summer season of tours we have held an informal tour and luncheon for representatives of the major Philadelphia radio and television stations. As a result of this, a great many spot announcements were made daily throughout the summer, and one radio and two television interviews were held.

News releases were sent to leading newspapers all over the country and abroad and we had five speaking engage-

ments.

The Garden Club of Philadelphia has taken over the care of the garden at Mount Pleasant. The Philadelphia Unit of the Herb Society of America is enlarging their herb garden at Cedar Grove, and we are now trying to start a garden at Lemon Hill.

In preparation for the November 1962 issue of *Antiques*, four of our Guides did original research on four of the houses for articles they were asked to contribute.

As interest in the Park Houses increased, the purpose and function of the Park Houses Office had to expand from merely running tours to also include teaching Guides, publicity, public relations, and research. For very much of this success I am deeply grateful to Mrs. Klaus Naudé for her genuine interest, quick understanding, and intelligent handling of many difficult problems.

The financial help from the Women's Committee with three benefits, each one more successful than the last, has definitely kept us going. This report would not be complete without mention of the wonderful support of Mrs. John Wintersteen and Mr. Philip Price whose continued interest and very thoughtful guidance have helped us grow with balance and foresight.

MRS. ALBERT F. A. KING
Chairman, Park Houses Committee

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June 1, 1961—June 1, 1962

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Mrs. Raymond John Girvin
Miss Mary S. Godshalk
Mrs. Robert Goetz
 in memory of her mother,
 Mrs. William Léon Graves
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Mrs. Elsie DuPuy Graham Hirst
 in memory of her son,
 Thomas Graham Hirst
Howard C. Hollis
Mrs. H. Walter Holmes

James C. Hornor
Philip Hulitar
Mrs. Anna Hyatt Huntington
Mrs. John Jay Ide
The Estate of Mrs. Edward Ingersoll
R. Sturgis Ingersoll
Mrs. Robert D. Jenks
Mrs. E. R. Fenimore Johnson
Mrs. Leon Jonas
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Miss Thorla Lincoln
Mrs. Robert K. Lippmann
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Miss Christine Mahl
Mrs. Henri Marceau
Mrs. Josiah Marvel
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the Most Ancient and Honorable Frat-
ternity of Free and Accepted Masons
of Pennsylvania and Masonic Jurisdi-
ction Thereunto Belonging
Mr. Michael
David E. Milgram
Miss Katherine Milhous
in memory of Frances Lichten
Mrs. William I. Mirkil
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In memory of Dr. Edward Weiss
from a group of friends
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Miss Alice Boney
Mrs. and Mrs. Henry Clifford
Mr. Harry Dalton
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